

THE EAST ARCHITECTS NEWSPAPER

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HOPKINS COMPLETES VELODROME FOR LONDON 2012 OLYMPICS



DAVID POULTNEY

SPEED CYCLE

In February, the race began at the London Olympics. It wasn't a race with torches, sweat, and medals, but one to open the Velodrome

on time and on budget. Designed by London-based Hopkins Architects, the track, which will host the Olympic and Paralympic

cycling tournaments in 2012, was the last venue to start construction at the East London Park and the first to be **continued on page 7**

HNTB'S PEDESTRIAN BRIDGE TO BROOKLYN BRIDGE PARK



COURTESY HNTB

IMPRESSIVE FEAT

Say "bridge" and most people think "cars." But Squibb Park Bridge connecting Brooklyn Heights to Brooklyn Bridge Park will be

strictly for the walking public. "Pedestrian connectivity is the challenge of the next generation," said Ted Zoli, technical director for bridges

at HNTB. "In an urban environment it makes less and less sense for pedestrians to take back seat." **continued on page 5**

MOMA TAKES ON HOUSING



COURTESY MOMA PSI

CITY HOUSE, COUNTRY HOUSE

The foreclosure crisis has up-ended old assumptions about the relative prosperity of cities versus suburbs. In many regions waves of foreclosures have hit the suburbs hardest. In the second iteration of their "Issues in Contemporary Architecture" residency and exhibition series, MoMA and PS 1 will ask five teams to design interventions for five **continued on page 3**

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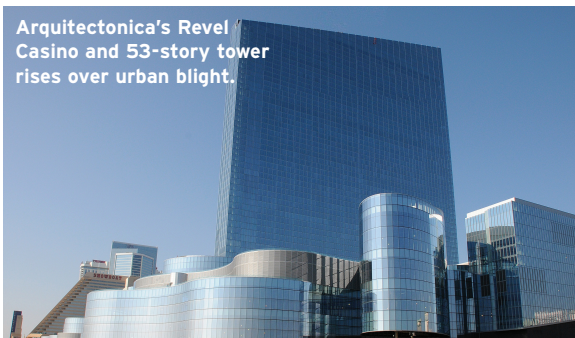
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Arquitectonica's Revel Casino and 53-story tower rises over urban blight.



REVEL ENTERTAINMENT

STATE TAKES CONTROL OF PLANNING AND ZONING FOR MUCH OF ATLANTIC CITY

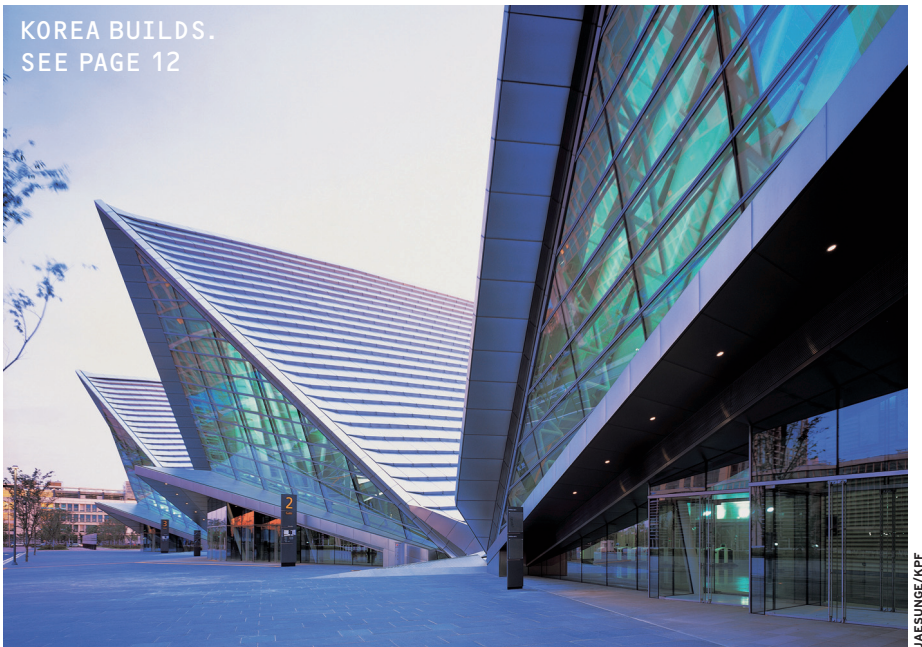
Taking Boardwalk

Visitors to Atlantic City can walk indoors block after

block, casino to casino, without ever smelling the ocean

or seeing sunlight hit the sand. But with business down and competition for casinos from neighboring states heating up, state leadership in Trenton was concerned that the potential of the city's prime assets—the ocean, the marina, and the Boardwalk—was being overlooked. Bluntly put, Governor Chris Christie and state legislators considered it problematic that any major planning or zoning overhaul needed to go through City Hall. The solution came in the form of a state-controlled tourism district run by the **continued on page 8**

KOREA BUILDS.
SEE PAGE 12

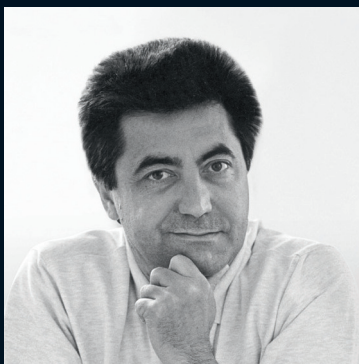


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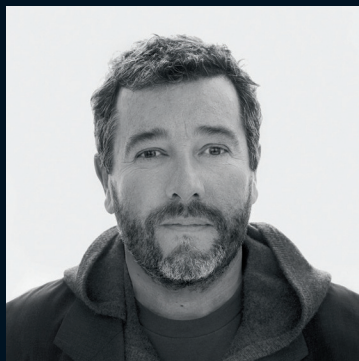
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MUSEUMS & THEIR URBAN PLANNING HATS

When did museums change their mission to focus on urban planning and civic renewal? There have, of course, been museum-sponsored exhibitions based on urban research before, including Lewis Mumford's housing analysis at MoMA's 1932 International Style exhibition and MOCA's seminal 1989 Case Study Houses exhibit that generated new housing prototypes. But museums have to my knowledge never attempted to claim they are "shaping" a city in quite the way we are witnessing today in New York.

This past week, for example, lower Manhattan witnessed *The Festival of Ideas for a New City*, a San Gennaro-like street fair billed as a "new collaborative initiative ... to harness the power of the creative community to imagine the future city and explore ideas that will shape it." This undertaking was created by The New Museum, although it claimed to have been co-organized by many of the leading downtown cultural institutions. In any case, they all seem to have forgotten that it should not be a matter of "harnessing" the community but speaking to its residents and grassroots community groups. Instead, it felt like a branding event for the museum that lazily restaged already-formed exhibitions ("Cronocaos" by Rem Koolhaas was at the Venice Biennale in 2010) and twice-told lectures by South American mayors. These are all worthy ventures for sure. But how do they really confront the myriad of problems—affordable housing leaps to mind—that these areas must face? Weekend street fairs and authoritative pronouncements about the "future" of the city do little more than promote more of the kind of heat-seeking shops on the Bowery that have already popped up alongside the New Museum.

Later this summer, the Lower East Side will be exposed to yet another arts festival when the Guggenheim-sponsored BMW Lab (Audi co-sponsored the New Museums initiative) brings its mobile lab designed by the Tokyo-based architecture firm, Atelier Bow Wow, to 33 East 1st street. Amidst similar claims to topicality, the meetings are meant to "explore issues confronting contemporary cities and provide a public place and online forum for sharing ideas and practical solutions." And then turning it all into an exhibition in 2013.

The first week in May also saw the announcement by MoMA of its own upcoming 2012 exhibition, *Foreclosed: Rehousing the American Dream*. Selected architectural practices will investigate different American suburban conditions with an eye to bringing to bear the creative architectural thinking that has largely been absent from these communities. At an introductory symposium, Buell Center trustee Harry Cobb asked (actually demanded) that each of the firms promise to keep "the architect at the center" of the research project. It was not a great way to start, but with MoMA's architecture curator Barry Bergdoll and Columbia's Reinhold Martin, director of the Temple Hoyne Buell Center for the Study of American Architecture leading the project, we can hope participants will not only keep the architect at the center but also collaborate with residents and experts before they design any possible futures.

Finally, at a tiny gallery in Williamsburg, the Institute of Wishful Thinking presented *Artists In Residence for the US Government*, a project that takes as its starting point the notion that real change must start from the bottom-up organization of people not cultural projects. The Institute brought together artists who have been involved in collaborative art collectives since the 1960s with the hope that they will submit ideas about how to engage with various government agencies and bring their abilities and knowledge into direct contact with urban policy-making.

From museums to art collectives, it's clear that many players want to have a voice in problem solving. First, all of them must stand back and confront these issues with the people who will be affected most. We need experts who point to global solutions not just make pronouncements, but we also need to talk locally if we are to deal with New York's considerable problems. If the museums have any other agenda than that they should go back to collecting and displaying objects of aesthetic and historical importance. **WILLIAM MENKING**

CITY HOUSE, COUNTRY HOUSE continued from front page "megaregions" facing high levels of foreclosures. Like the earlier iteration, *Rising Currents*, the new project, *Foreclosed: Rehousing the American Dream* will include a residency and public workshops at PS 1, followed by an exhibition and public programs at MoMA. Organized by Barry Bergdoll, chief curator for architecture and design, and Reinhold Martin, director of the Buell Center at Columbia, *Foreclosed* will enlist five interdisciplinary teams of architects "to envision a rethinking of housing and related infrastructures that could catalyze urban transformation, particularly in the country's suburbs," according to a statement from the museum.

The five multi-disciplinary teams will be led by Dan Wood and Amale Andros of WORKac, who will work on the Portland,

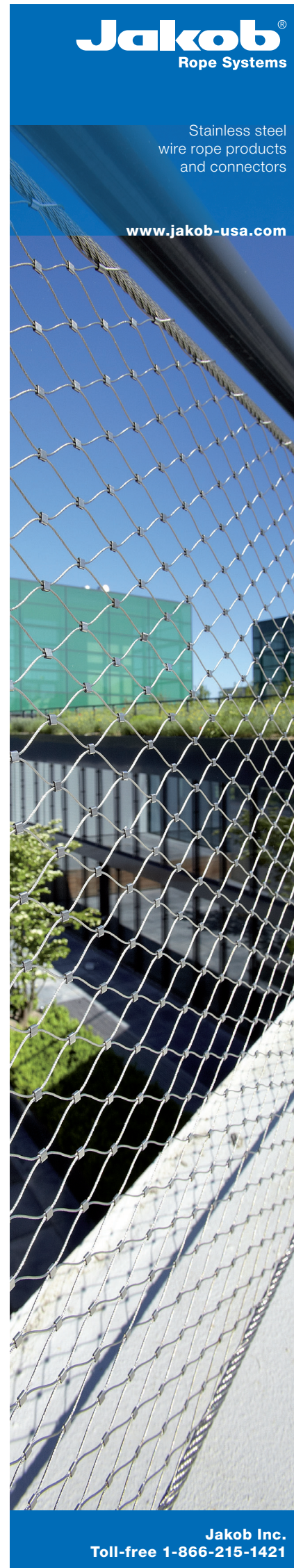
Oregon region; New York's Michael Bell will examine Temple Terrace, Florida; Jeanne Gang of Studio Gang will focus on Cicero, Illinois; Hilary Sample and Michael Meredith have been assigned The Oranges in New Jersey; while Andrew Zago of Zago Architecture will work on Rialto, California.

The teams will use a recent housing studies by the Buell Center as the grounding research for their work. "The museum will act as a kind of handmaiden for taking a body of research into form," Bergdoll told *AN*. "Images can inform the nascent national conversation." Bergdoll notes that the foreclosure crisis is still unfolding and that many plans that could be leveraged to improve the situation, such as the national High-Speed Rail network, are being scaled back. The teams will likely propose housing, infrastruc-

ture, and landscape interventions.

In a move tailor-made to generate conversation, during the launch of the workshop phase on May 7, "team leaders will present their approaches and a round table will offer a debate between various models of thinking about replanning suburbia, including that represented by the Congress of New Urbanism," according to a release from the museum.

While *Rising Currents* attempted to address local conditions resulting from global problems, *Foreclosed* will address a national problem through an examination of five distinct sites across the country. "We expect the project to parallel the best intentions of the current administration," Bergdoll said. *Foreclosed: Rehousing the American Dream* will open at MoMA on January 31, 2012. **ALAN G. BRAKE**



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EAVESDROP> ISADORA MULLION

JUDD-MENT DAY

New York is having a **Donald Judd** moment. A dozen of the late artist's anodized aluminum boxes just went on view at **David Zwirner's** two outposts on West 19th Street, and a host of events around the city sent architects, designers, and critics mining the question that is already a bumper-sticker in Marfa: WWDJD? (What would Donald Judd do?). **Rama Chorpash**, director of product design at Parsons' School of Constructed Environments, had a stilted conversation at the gallery with Judd's son, **Flavin**, who brought along a Judd chair for audience members to sit on, not contemplate.

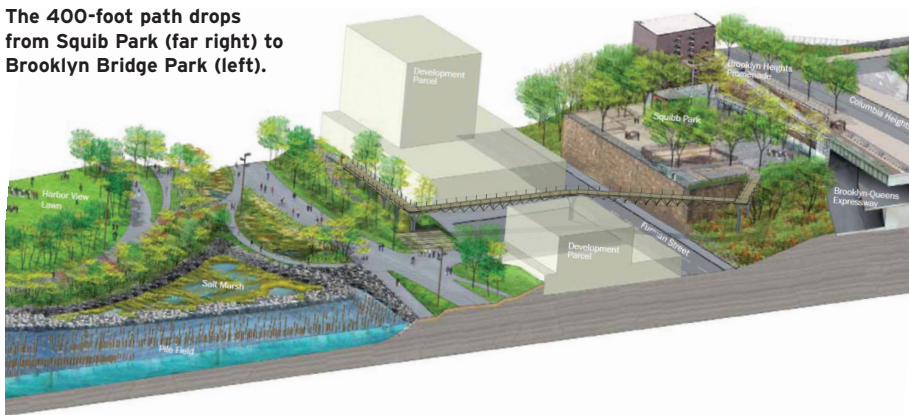
Over at MoMA, **Barry Bergdoll** moderated a panel discussion on Judd's home at 101 Spring Street, a cast iron classic where the artist lived and worked from 1968 to 1994. Architecture Research Office's **Adam Yarinsky**, lead architect on the building's restoration, called the digs a link between the artist and **Adolf Loos**. Art historian **Rosalind Krauss** went for a **Robert Smithson** angle. **Robert Bates** of Walter B. Melvin Architects discussed the preservation of the building in a talk that could have been subtitled "When Good Cast Iron Goes Bad" with riveting images of failed fasteners and crumbling cornices. The building's facade was in fact shipped to Alabama in pieces for refurbishment, leaving 101 Spring sheathed in a Tyvek shroud. Added Yarinsky, "I wanted to do a large plywood box around the house, but that wasn't practical" unless, maybe, it had been in aluminum and funded as art.

NEXT STOP, PIANO

One philanthropist has taken those F*&% **FRANK GEHRY** t-shirts to heart. A deep-pocketed Iowan architecture buff has offered \$300 million to any city that hires someone other than Gehry to design its art museum. In three months, he has seen no takers. That may change in the wake of **Joe Queenan's** recent *Wall Street Journal* piece, in which the unnamed philanthropist compares Gehry's structures to "bashed" sardine cans, "intergalactic recycling center[s]," and a Czech dance hall with a "747 plowed right into the façade." Blaming status-conscious cities, the anti-Gehry crusader said, "There's nothing a local tourism board or chamber of commerce fears more than acquiring a reputation for being un-cool."

SEND SARDINE TINS, ALUMINUM BOXES, AND TICKETS TO SCRANTON TO EAVESDROP@ARCHPAPER.COM

The 400-foot path drops from Squibb Park (far right) to Brooklyn Bridge Park (left).



IMPRESSIVE FEAT continued from front page

As Brooklyn Heights Promenade clears the Brooklyn Queens Expressway before ramping down into Squibb Park, the small park seemed a logical takeoff point for a new bridge to connect the promenade with the new riverside park. Initial plans called for a straight and steep shot descending between the property lines of two development parcels. But Zoli saw an opportunity in an abandoned little sliver of green between the BQE and Furman Street below. The designer proposed a meandering path that would take visitors out into the tree tops of the small sliver, then track back across Furman at an angle, before turning again to clear the property lines of the parcels. The bridge then takes a sharp turn north before merging into a landscaped slope and, eventually, the park itself. The extra turns make the 400-foot-long expanse particularly wheelchair-friendly, allowing for a 5 percent grade drop from a 32 foot height. The two main spans are 240 feet long and will be assembled off site for quick installation.

Concrete piers hoist the wood-framed bridge high above the park blending it into the hard surfaces of Squibb Park and the BQE. By using the same black locust wood

found throughout Brooklyn Bridge Park, Zoli chose a sustainable and untreated material often overlooked for urban bridges. As a practical matter the lightweight wood is also perfect for soil conditions that Zoli described as terrible for supporting substantial weight.

"We certainly built wood bridges in our past, and many of these bridges last hundreds of years," said Zoli, who grew up hiking the Adirondacks and was inspired by trail bridges. The wooden spans incorporate commercial off-the-shelf pipes for connections and galvanized steel for handrails. "We struggled a bit with the piers," said Zoli. "At one point we had timber piers and followed the logic of a pier-and-cable bridge. But there needed to be a robustness to them, a good strong foundation."

"The Squibb Park Bridge is not only a remarkably beautiful amenity but a key connector between Brooklyn Bridge Park and the Brooklyn Heights and adjacent communities served by the A/C and 2/3 subway lines," said Brooklyn Bridge Park President Regina Myer. She credits the Borough President Marty Markowitz and the New York City Council with securing the \$4.9 million needed to build the bridge, which is expected to open next summer. **TOM STOELKER**

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Brushstroke, a Japanese restaurant by chef David Bouley that has been seven years in the works, finally threw open its doors in late April. Designed by the Japanese firm Super Potato, the interiors are serene and graceful, evocative of a Japanese temple. Earthy hues of stone, honey-colored woods, reclaimed timber, and salvaged steel clad the walls of the main dining room, where freestanding sculptural metal panels create intimate corners within the 2,000 square foot space. Clear glass bubble fixtures illuminate the individual wooden tables, and a counter of thick-cut wooden slabs flanks an open kitchen. In a cozy bar and lounge area adjoining the main dining room, the walls become even more textural—text-heavy, in fact: they are built from over 20,000 old paperback books (page edges facing out). The books are stacked floor-to-ceiling to create a woven pattern, echoed by the fine, interwoven stripes of upholstered chairs.

CINDY YEWON CHUN

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NEW MATH MUSEUM COUNTS ON MADISON SQUARE PARK



COURTESY MOMATH

ADDING UP

As a kid Glen Whitney used math camp as a way to get out of the house during the summer. But after breaking his collar bone during a soccer match, all he had left to do was the math. Whitney described it as the breakthrough that led to “a whole terrain of discovery.” That passion inspired him to go on to study math at Harvard, teach math at University of Michigan, manage math for Renaissance Technologies, and coach math for his daughter’s math team. Now, Whitney is planning a new museum of mathematics set to open next year on the north end of Madison Square Park. MoMath, as the museum will be called, hopes to fill the 19,000-square-foot space on East 26th Street with interactive exhibits that will entice, engage, and inform all ages.

Cindy Lawrence, MoMath’s chief of operations, said the museum arrives at a time when teachers are struggling to get kids to perform on tests. “There’s so much stress that comes from ‘teaching to the test’ that teachers don’t have the time to make math exciting,” she said. Whitney agreed. “If it’s just presented to them as the test, then that’s a pretty empty motivation,” he said.

Despite the intense focus on math skills,

Lawrence said that the country still faces a glut of skilled mathematicians at a time when thousands of jobs are available to them. To that end, the museum plans to link seemingly abstract concepts to real world jobs. One exhibit that’s currently traveling the country is called the “Ring of Fire.” A laser cylinder shows hidden shapes within the ring, at one point revealing a human body. The objective is to highlight the relationship between two and three dimensions—which the exhibit explains has a practical application, as when a doctor must look at a two-dimensional x-ray and relate it to the three-dimensional human form.

George Hart, who is responsible for the museum content, is working with Tim Nissen, chief of design, to translate the mathematical concepts into exhibits. Nissen suggested that exhibition spaces could be treated as different cities. He cited Italo Calvino’s *Invisible Cities* as a touchstone for inspiration. The 1972 novel features Marco Polo describing 55 different cities to Kublai Khan. As the two don’t speak the same language, each time he describes a different city he uses an object to illustrate the city. As a mathematician and sculptor of complex geometric forms, Hart is uniquely qualified to help curate models that represent complex theories which will help tell the story of each mathematical city. “I came into this as a sculptor and I feel there’s a geometric aesthetic. Mathematicians find it on an abstract level, but I think we all find it on a visual level,” said Hart.

Not all the exhibits will be visual; some will aurally explore the math found in poetry and music. Most of the exhibits will be hands on and interactive, and many will be able to gauge the level of learning of the participant. “The target audience is middle school to adult PhD,” said Nissen. **TS**

THE GUGGENHEIM ENGAGES NEW YORK'S URBAN ENVIRONMENT

Jumping the Walls

The Guggenheim’s Frank Lloyd Wright building is one of the most iconic buildings in New York, but for its spring 2011 season the museum is taking to the streets. The contemporary art museum turned its focus to urban life with *Intervals: Futurefarmers*, which investigates the craft of shoe-making.

“The shoe is a good vehicle to start speaking about how you perceive your life in the city,” explained David van der Leer, the Guggenheim’s assistant curator of architecture and urban studies, who organized the installation. The ten-day show that ended on May 14 was inspired by Simon the Shoemaker’s studio, the setting of philosophical conversations between Socrates and young students, and strives to help people find another way to think about the city they walk in and their lives, said van der Leer.

The installation was created by Amy Franceschini and Michael Swaine of Futurefarmers, a San Francisco art collective founded to create projects that encourage a different way of thinking. Van der Leer said the brief was to find ways to move visitors out of the museum. “We’re trying to do many programs looking at the city, while being in the city. Amy and Michael developed a project that includes walks, dialogues, strange places, food collecting, and it’s quite beautiful to see.”

Though the exhibit was anchored in the

museum’s rotunda by a re-creation of the shoemaker’s atelier, its venues ranged from the Gowanus Canal and Jamaica Bay to the General Society of Mechanics and Tradesmen of the City of New York. Events included “The History of the Shoe,” “New York Shoemakers Confront the Industrial Revolution,” and “The Urban Ecology of New York Starts With a Knowledge of the Land Under Your Feet.” The show also featured a walk to collect sidewalk soot to combine with honey and eggs for ink, to be used in the Pedestrian Press, which asked participants to print text wearing shoes with rubber letters on the bottom.

Intervals: Futurefarmers marks a trend for the Guggenheim, which is setting more projects outside the museum’s walls. Van Der Leer remarked, “We were initially doing big architecture shows, but if you’re starting to look at cities, it makes more sense to work in the city than in a museum.” One example is *StillSpotting*, a two-year project that highlights areas of respite in the city; its first installation opens in Brooklyn in June. The project asks architects and visual and sound artists to transform a “still spot” in the city every three to five months. Van der Leer’s biggest project is the BMW Guggenheim Labs, a six-year tour showcasing innovative ideas for cities from researchers, engineers, artists, and others.

Van der Leer even lobbied the museum to make his title of assistant curator of architecture and “urban studies” not design. “I’m interested in design,” he explained, “but I think you can use many fields to speak about cities.”

KATHERINE FUNG

Hopkins Architects' Olympic Velodrome in London.



DAVID POULTNEY

SPEED CYCLE continued from front page completed. It has already been warmly received by the British media and even earned a nickname, the “Pringle,” after the potato chip's familiar wave-like shape.

Clad in Siberian pine, the building's double-curved steel-frame structure is an exercise in efficiency, with the splayed banks of 6,000 seats tightly wrapped around the 250-meter track. To meet sustainability requirements the design team focused on two principle aspects: insulation—including daylight and ventilation—and scale. “We shrunk the envelope as small as possible to cut down on carbon, time, and money,” said Mike Taylor, a senior partner at Hopkins. The efficient, lightweight design celebrates the 42-degree inclined track and the sport's dynamism. One of the most elegant articulations of its design concept is the 360-degree glazing wrapping the building. “We wanted to develop a strong visual connectivity to the Park,” said Taylor. With half the seats in the roof above the glazed ribbon and the rest below, the Velodrome makes a conscious link to the surrounding one-mile road circuit and four miles of mountain biking and BMX tracks.

“The less tangible, intellectual ambition was to emulate a bicycle's engineering and make it beautiful through its function,” said Taylor, of the buildings design. The venue's graceful concave lid illustrates this pursuit of beauty, directly informed by the internal track. Cited by Taylor as a primary reason for

completing on time, the cable-net roof was erected in one morning and formed and tensioned over six weeks. Though cable-net is not a new technology, it's usually covered with a lightweight skin. At the 1972 Munich Olympics, for example, Günter Behnisch's cable-net roof supported acrylic panels, while Hopkins' innovative design has been applied to its cladding: the cable-net supports a rigid structure of nine-inch deep panels, followed by a foot of insulation, and a conventional standing-seam metal roof.

The collaborative design team included track designer Ron Webb, who previously worked on the Olympics in Sydney in 2000 and Beijing in 2008, and British champion cyclist Chris Hoy. Unlike events, where official track dimensions are identical, cycling tracks have a degree of individuality in terms of their length, steepness of the curves, and start and finish points. Most significant, perhaps, was the level of input from Hoy, who also helped to judge the design competition in 2007. His involvement from the outset meant that critical issues weren't merely tacked-on, such as door curtains and extra insulation. “Temperature was very important—cyclists like to be hot,” said Taylor, and the proximity of the rest-rooms to the track itself. “It has to be a quick dash before a race.”

The punctual completion also signifies an important marker for the progress of the Olympics, which is due to start in eighteen months. The Velodrome's completion has also set the tone for the Park's other buildings and is a far cry from the tumult at Hadid's Aquatics Centre for the Olympics Development Authority. It is a ray of light in a turbulent history of false starts and ongoing budgetary constraints.

Though the 2012 venue is Hopkins' first velodrome, it won't be his last: his firm just won the job of revitalizing the 1948 London Olympics' velodrome in Herne Hill, South London. **GWEN WEBBER**

AT DEADLINE

STATELY DISPLEASURE DOME

The architect of record for the much-beleaguered Xanadu mall in New Jersey went on the record with Northjersey.com. David Jensen said the garish colors weren't his idea. It appears he was called in to save the day after David Rockwell washed his hands of the multi-billion dollar debacle. Rechristened the American Dream @ Meadowlands, the project got a fresh infusion of cash from the Mall of America, and NJ State taxpayers will kick in another \$200 million in low-interest financing.

PAY BACK

The \$200 million Xanadu bailout will cost taxpayers almost as much as the \$271 million the Feds are demanding from the state for canceling the Hudson River Tunnel Project. U.S. Transportation Secretary Ray LaHood has told Governor Chris Christie that canceling the tunnel is akin to breach of contract and they want their investment back. Christie says the threat of cost overruns made him cancel the project. This of course didn't stop the governor from bailing out private projects like Xanadu or Revel Casino (add another \$261 million). Meanwhile, New Jersey's loss will be New York's gain. With fellow Republican governors in Florida, Ohio and Wisconsin joining an anti-rail rallying call, LaHood shifted the federal cash to train- friendly states. New York stands to rake in \$354 million, while the Northeast corridor will take in \$795 million.

WATCH THE SCALE

KSQ Architects may have helped lead Brooklynites down the garden path with the lush, sexy renderings the firm produced for the Carroll Gardens apartments at 360 Smith Street. It turns out that the scale of the front yard and associated greenery is so off-kilter that assemblymember Joan Millman plans to look into whether the developer or broker overstated their case in marketing materials geared toward potential tenants. The real garden turned out to be 80 feet long, whereas the rendering makes them appear 131 feet—more than fifty percent bigger. Oops.

IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

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Architect: Platt Byard Dovell
White Architects
Photo: Frederick Charles

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Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

PLAYING BOARDWALK continued from front page Casino Reinvestment Development Authority (CRDA).

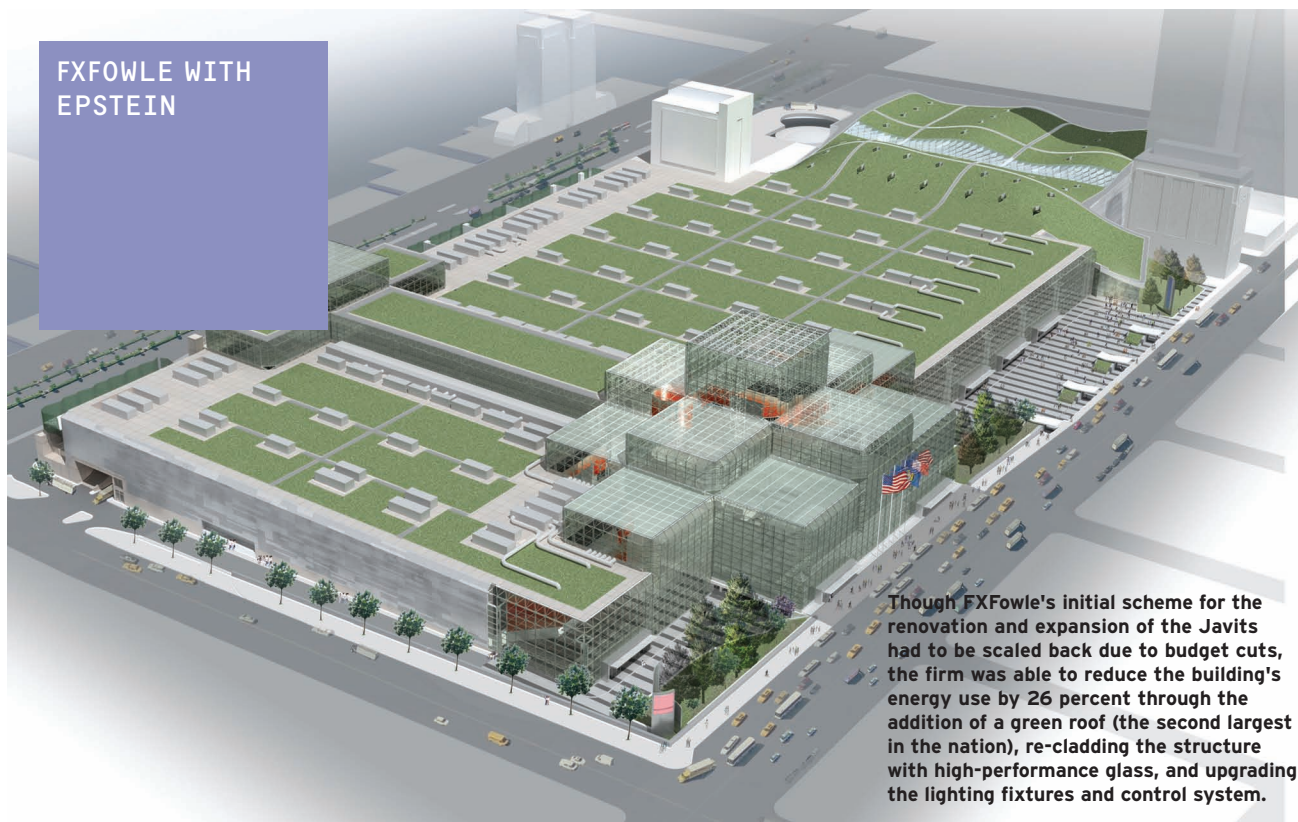
In grand Moses style, CRDA, created in January, took control of a large swath of the city on May 1, including the entire Boardwalk, the Marina District, the convention center, an outdoor mall called The Walk, and a 143-acre former airport known as Bader Field. Atlantic City Mayor Lorenzo Langford was not pleased, complaining that the district has "bifurcated" the city and equating it to redlining. "You have a situation where the big boys, the state if you will, are trying to muscle in on municipal government," he said. "If you ask the professionals, the engineers, the architects, they will all tell you that if there's anything in the city that has worked well it has been planning and zoning."

"Clearly everyone focuses on the Boardwalk, and that was the tradition," said architect Sam Luckino of Arquitectonica, architects of the Revel Casino. When Revel opens next summer it will add more than 4 million square feet of resort space to the Boardwalk. The \$2.5 billion project, which stalled in 2009, got a jumpstart in January when Christie pushed through \$261 million in tax incentives. "Revel has always been part of redeveloping the urban experience," said Luckino, the project manager. "All of the streetscape was redesigned, and all of that was done with the city. It was also part of cleaning up that end of the town, to get rid of the undeveloped and blighted areas."

No one disputes that the many vacant lots and abandoned buildings behind the casinos along Atlantic and Pacific avenues make for a desolate atmosphere. "There are certain areas on the Boardwalk where you look down to the street, and you'd say 'I'm not going down there,'" said State Senator Jim Whelan, a former Atlantic City mayor and a prime sponsor of the legislation who, when he was mayor, sold the Atlantic City Airport to the state for \$11 million in the 1990s. "We need to demolish a lot of the abandoned buildings," he said, adding that significant buildings would not be destroyed. He noted that CRDA helped the city save and restore the Carnegie Library Center, a 1908 Beaux Arts gem in the center of town that now serves as Stockton College's Atlantic City branch.

CRDA can now allow the airport to be sold or leased to an interested party, such as the Port Authority of New York and New Jersey. If a sale goes through, proceeds would be distributed amongst eight counties in South Jersey rather than directed to Atlantic City. While proponents argue that the Port Authority has the clout to bring in more airlines and tourists, the current mayor says that's just one more example of the city's 40,000 residents getting the shaft. "Why is the sale of the airport tied into the creation of a tourism district?" asked Langford. "And why is it that the bounty would be split among the eight southern counties when they have nothing to do with it? We got the short end of the stick 20 years ago and we're getting the short end of the stick again." **TS**

WWW.ARCHPAPER.COM



Ever since it opened in 1986, the Jacob K. Javits Convention Center has been a bit of a disappointment. While the Empire State Development Corporation (ESD) had the wherewithal to hire a good architect to design the facility—James Freed of I.M. Pei and Partners (now Pei Cobb Freed)—it never scraped together the budget to fulfill Freed's vision. To begin with, the northern bay of the proposed structure was cut out of the plans. Then, the ESD procured all of the materials and construction services as cheaply as possible. As a result, there were problems with the innovative space frame structural system that delayed the project. When the building was at last completed, the roof leaked. Rather than fix the problem right away, maintenance was deferred indefinitely, and the building was allowed to deteriorate.

Those, however, were not the only problems that faced architecture firms FXFowle and Epstein when they were brought on to renovate and expand the facility five years ago. In the two and a half decades that separate Freed's design and the beginning of the rehabilitation effort, Javits fell well behind the curve of other American cities' convention centers. At 675,000 square feet, it weighed

in on the small side. In fact, it is the 18th or 19th smallest in the U.S. It also came up short on meeting rooms, which make up as much as 30 percent of the square footage in contemporary convention centers. Its gray-bronze glass skin—the pinnacle of performance glazing in its day—gave the Javits a dark, dour aspect counter to that expected from its Crystal Palace-style design. And then, perhaps most evident to conventioners, there was the uninviting and asphalt-heavy arrival sequence, which wasn't what it should be for such an important building (and underscoring how the Javits failed to become the economic generator for the West Side that it was supposed to be).

In its initial studies, the design team looked at all of those problems in the context of an overall urban revitalization program that included a new subway expansion and a rezoning of the neighborhood that allows for a more than 21 floor-to-area ratio in new developments. They presented a proposal that expanded the Javits to encompass 1.3 million square feet, reworked the entry plaza to create a pedestrian friendly landscaped urban space, improved truck marshalling and storage, replaced the envelope with a new

high-performance curtain-wall and skylights, added a 6.75-acre green roof, upgraded mechanical and electrical systems to reduce energy consumption by 26 percent, and renovated the interior. Regrettably, as happened to Mr. Freed all those years ago, design aspiration came head to head with the karate chop of political budget cuts.

What began as a \$1.7 billion project was, in the end, whittled down to \$465 million, all collected in a bond fund established years ago to raise money to fix up the convention center and fed by a hotel tax (the Javits tax).

Faced with those reduced means, the team moved ahead with what was really important: replacing the enclosure with a green roof and high-performance cladding. First and foremost, however, they erected a pre-engineered Butler structure to the north, adding 80,000 square feet to the facility to keep it operational while the renovation of the existing building progresses. While that was ongoing, structural engineering firm Weidlinger (the original engineers on the project) conducted a thorough analysis of the space frame structure, deeming it, with the exception of a few rusty spots, to be sound.

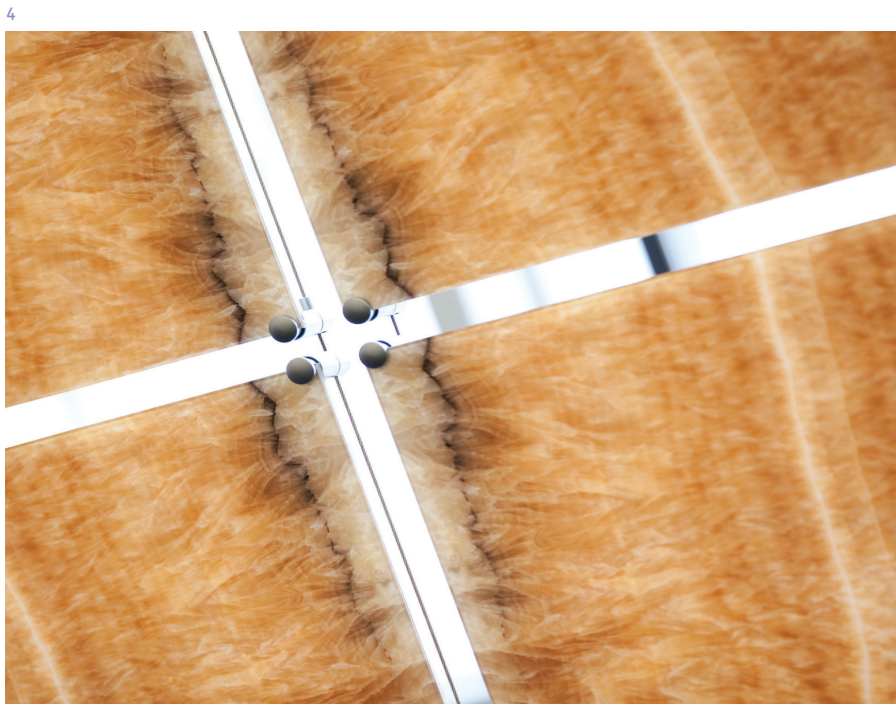
The green roof was seen as a priority

because the area is expected soon to be home to much taller buildings, an eventuality that will make the Javit's crown an integral part of its exterior aspect. It also promises to increase the building's insulation values for much of the time, the only exception being when it is cold and wet. Nonetheless, work is now underway to rip out the existing roof and build it back up. Work also includes replacing all of the center's HVAC units with high-efficiency modernizations, a fact—along with other changes to the electronics and lighting control systems on the interior—that will help reduce the building's energy use by 26 percent.

The real challenge, however, has been replacing the glazing. The original cladding system was based on the building's space frame structure, which established a ten-foot-by-ten-foot module that was further subdivided by a split mullion system, creating four five-foot-by-five-foot glass panels per module. The team looked at the possibility of simply replacing the glass, but that proved problematic. The existing system was so deteriorated—and there were so many unknown conditions—that no subcontractor would touch it. Plus, simply replacing the glass wouldn't have provided the opportunity of putting a thermal break in the system, meaning that, no matter how efficient the new glass proved to be, insulation values would not be much improved. In the end, the team decided to replace the facade entirely. The new system adheres to the ten-by-ten module, however it does so without the vertical mullion, using instead two ten-foot-wide-by-five-foot-high glass panels per module.

The new insulated glass units are treated with high performance coatings and frit patterns and are also much more transparent than their predecessors. This factor led to two other major design changes to the Javit's former aesthetic. The original design had glass covering both transparent as well as opaque parts of the building, a move that was made with impunity since the glass was so dark and showed no difference between either condition. The new transparent glass does not offer that. Instead, the team is placing textured stainless steel panels over the opaque parts of the building where glass used to be. The dark glass also led the original designers to paint the exposed space frame structure dark brown, a look that did not seem to fit with the new more transparent glass. The refreshed structure will now be painted a light grey. **AARON SEWARD**





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2 GECKO CRYPTA II CRÉATION BAUMANN

Création Baumann is expanding its line of Gecko self-adhering textiles with additional colors and patterns. The new Gecko Crypta II line incorporates eight additional colors with the Crypta line's semi-sheer appearance. New designs also include photo-realistic motifs and new pre-cut components, part of the Gecko in the Box line. Applied to interior glass surfaces, the coating can add privacy and glare protection with flame-retardance and varied light transmittance. www.creationbaumann.com

3 SARATECH PERMASORB WALLPAPER BLÜCHER

Saratech Permasorb Wallpaper is a new material that can mitigate interior air pollution by removing toxins embedded in wall surfaces. Contaminants like PCB, PCP, pesticides, and radon bond permanently to adsorbent microspheres in the paper. The paper does not diminish in performance during the continuous process, which could offer a less costly alternative to other decontamination methods like renovation. www.bluecher.com

4 VIVISTONE GLASS FORMS+SURFACES

The newest addition to Forms+Surfaces line of VividGlass architectural glass, VividStone is composed of a graphic interlayer laminated between two lites of glass. The full-scale, full-color images of stones are selected from quarries around the world. The complete line will launch in the coming months. Each stone family consists of a library of slabs, viewable in an online Virtual Quarry, that range from 40 inches in width and 80 inches in length. www.vividglass.com

5 DURANAR ULTRA-COOL IR COIL COATING PPG

PPG's Duranar Ultra-Cool IR coil coating is an Energy Star-rated reflective product for roofs and wall panels. The multi-coat system consists of a corrosion-inhibiting primer, a fluoropolymer topcoat, and a clear coat. When applied to a properly prepared metal substrate, the system offers enhanced infrared reflective pigment technology with color stability and fire- and chalk-resistance over its lifetime. www.ppg.com

6 TYVEK FLUID APPLIED WEATHER BARRIER DUPONT

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AS SOUTH KOREA'S ECONOMY STABILIZES, ITS AMBITIONS TO BE RECOGNIZED AS A MAJOR INTERNATIONAL BUSINESS HUB IS LEADING TO A BOLD BUILDING STRATEGY. ANN LOK LUI INVESTIGATES HOW KOREA AIMS TO IMPRESS THE WORLD NOT ONLY WITH ITS TALL TOWERS BUT ITS LARGE-SCALE SUSTAINABLE PLANNING.

NATION BUILDING

Buzz and hype have surrounded China's recent building boom, but to the east, South Korea is becoming the next hot spot for international architecture.

Far from deferring to China's hectic development, South Korea is positioning itself to be the East Asian country that grows not only faster but also smarter. In 2010, *Engineering News Record* ranked Seoul as home to six of the 75 top international contractors—a significant number for a nation so small. The juxtaposition of major construction corporations side-by-side with government support and a growing national interest in architectural design is producing opportunities inevitably attractive to international players.

From big corporate firms from the United States to young, internationally-trained Koreans, architects are capitalizing on opportunities in the East Asian nation and particularly Seoul as it rises to compete with China and assert itself as a business hub for northeastern Asia.

After generations of political turmoil, South Korea can now guarantee a degree of economic stability. As a result and on a grand scale, Korean companies that went abroad to build some of the tallest buildings around the world (Samsung led construction on the Burj Khalifa) are now looking to field monuments in their own native soil. Even at the grass-roots level, there is a growing interest in avant-garde architecture and design—home-brewed as well as imported—providing opportunities for small firms and young designers to have an impact on the street by designing art galleries and small homes.

Off the coast of South Korea and not far from Seoul, Songdo represents a new kind of large-scale planned city. A joint venture between Cisco Systems, Gale International, and the New York City office of Kohn Pederson Fox, New Songdo City could be the prototypical aerotropolis—a city defined as much by its proximity to an airport as by its livability—as described by authors John Kasarda and Greg Lindsay in their new book *Aerotropolis: How We'll Live Next*.

Since 2001, when Gale International signed a \$35 billion dollar loan from Korean banks to develop a city right by Incheon International

Left, top: The KPF-designed Northeast Asia Trade Tower will be Songdo's landmark on the skyline. **Below:** Songdo—this new large-scale, airport-proximate city masterplanned by KPF—exemplifies an “aerotropolis.”

Airport, Songdo has grown rapidly on landfill in the Yellow Sea. Today, it's home to the tallest building in the country—KPF's 68-story Northeast Asia Trade Tower—and it's still growing. Construction on KPF's masterplan will be completed in 2015. Fitting to the city's mission to attract foreign business, its architecture includes work by multiple American firms: KPF's own nine buildings in the central business district include a convention center and an international school, and there are also six residential towers and a hotel by HOK.

Songdo is intrinsic to the South Korean government's vision of the future, according to Richard Nemeth, a KPF principal: “[They] realized that to compete with China, they needed a platform to work internationally. [Songdo] is connected to the new airport, one of the busiest in the world.”

If its proximity to an international airport gives Songdo the futuristic moniker “aerotropolis,” its vast scale represents a first in international sustainability. Under the USGBC's LEED for Neighborhood Development Pilot Program (KPF engaged with USGBC to certify the masterplan and develop a new LEED category), Songdo boasts a central non-potable water canal, electric vehicle charging stations, and a city-scale co-generation plant—elements that operate on a larger scale than traditional single-building LEED certification. The city also takes some of its literally green inspiration from its American roots: a large public park in the middle of Songdo is named Central Park. The city also attempts to offset the effects of massive new construction by recycling 75% of construction waste and using local materials to minimize transportation costs.

Elsewhere on the western edge of Seoul and in the coastal city of Busan, another American firm is hard at work: Skidmore, Owings and Merrill is constructing what will be two of the tallest buildings in Asia. To be completed in 2013, the Busan Lotte Tower will



stand 126 stories high and the Seoul Digital Media City Landmark Tower—renamed Seoul Light Tower—will rise over the capital at 133 stories as the tallest building in East Asia when completed. While the two high-rises began differently—the developer Lotte Group directly offered SOM the Busan tower, while the Seoul Light Tower was won in an international competition (with Gensler plus the local Samwoo Architects on the team)—both towers respond to the demand from public and private sectors in Korea for skyscrapers to represent a new Korean identity.

“We have seen a larger demand for super high-rise buildings out of Korea than

from most other countries,” said Mustafa Abadan, an SOM design partner. “This has been driven by the fact that Korean contractors have been involved in the construction in the world’s tallest buildings. Part of this desire to build a homegrown super-tall tower is for the contractors to establish themselves as the contractors who will be building the super-tall buildings of the future.” Several such towers from Korea will be featured in the upcoming exhibition “Supertall!” this July at the Skyscraper Museum.

Busan, like Seoul, is becoming the launching pad for something of a skyscraper arms-race: another New York City firm, Asymptote

Architecture, was commissioned in 2007 to build the World Business Center Solomon Tower, a set of three jagged spires, now under construction, designed to culminate 131 feet higher than SOM’s Busan Lotte.

Because Seoul and Busan are mostly horizontal metropolises, sprawling laterally rather than vertically, permits for these high-rises were individually negotiated as anomalies to existing zoning laws. When issuing permits for such major projects, local Korean public authorities require that a certain amount of square footage be dedicated to public amenities. For example, KPF’s 110-story Hyundai Tower in Seoul

will house a museum, an orchestra hall, and a cineplex. These policies exemplify a growing public demand for cultural centers and high-end public spaces.

Public interest in art and design is also creating opportunities for architects at smaller scales, including institutional and residential projects. The APAP Openschool, an art school built of eight bright yellow shipping containers, was recently completed by New York-based architects LOT-EK in the city of Anyang. Joel Sanders’ New York office in collaboration with the Korean firm Haeahn Architecture designed the Seongbuk Gate Hills, a complex of 12

Clockwise from top left: The folded roof planes of KPF’s ConvensiA Convention Center create a “landscape” connecting the adjoining “Central Park” with the city; the cultural center at the

base of KPF’s Lotte Seoul Tower; Asymptote’s World Business Tower, SOM’s Busan Lotte Tower, and SOM’s Seoul Light Tower are all competing for “highest tower in Korea” status.

private homes in Seoul’s chic Seongbuk-dong neighborhood. Also working in Seongbuk-dong is the Brooklyn-based firm SO-IL, whose design for the new Kukje Art Center is currently in construction.

Far from the corporate glitz of the super-tall towers, Sogyeok-dong is filling up with independent coffee shops, boutiques, and gal-

leries that are a hub for young creative professionals. SO-IL’s “campus plan” for the Kukje Gallery infiltrates the low-rise neighborhood by occupying different sites within walking distance of one another. The main gallery is designed to house live performances and large-scale installations in the open-plan first floor.

Comparing Korea to Japan over a decade ago when



COURTESY RESPECTIVE FIRMS



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COURTESY OF RESPECTIVE FIRMS

architects from Aldo Rossi to Steven Holl were working there, SO-IL principal Florian Idenburg said, "I think the same thing is happening in Korea, there is a growing appreciation for design and also for being Korean."

SO-IL has two Korean staff on the Kukje Gallery team, part of a growing trend wherein local designers who studied abroad then practice in Korea with local or international firms.

Jae K. Kim, the young founder of Counterdesign, recently completed his own first project in Seoul. Kim studied architectural engineering in Seoul before attending the Massachusetts Institute of Technology where he currently studies.

Kim's approach to the Bikyoshoki House was born of his work experience at a local construction company and his education at MIT.

"People [in Korea] are now starting to be interested in design itself," said Kim. "Before, it was really profit-oriented. Now things are changing, and I'm not talking just about developers, I'm talking about people. They're more interested in environments between architecture and people."

The concrete and steel Bikyoshoki House defies both conventional traditional Korean and American housing typologies: it is a single-family dwelling in a place where most city-dwellers prefer high-rise condominiums,

and its spatial organization is provocative. With angular concrete forms paired with glass railings and glazing, the design seems to herald a new Korean architectural identity free of overt historical iconography. While in the past few years, there were few opportunities for small firms to work on single-family residential projects—in the way young architects do in the States—such projects are becoming a common testing ground for young talent.

"There is a new trend in Seoul to have a house as primary residence," said architect Francisco Sanin, chair of graduate programs at Syracuse University's architecture school. "Before that, the trend was for apart-

ment buildings, and an incredible number were built, but in more recent times there is a feeling that you can have a private house."

Sanin is currently working on the construction of ten such private houses in Jisan Waldhaus, a townhouse development of 50 houses built by five architects, all Koreans apart from Sanin. The homes at Jisan Waldhaus—which uses contemporary materials like steel and cast concrete—show off the growing collaborative relationships between international and Korean architects resulting in a new modern suburban typology.

"I think there is a new sense of critical and intellectual discussion about what

Left: Counterdesign's Bikyoshoki House represents a growing trend of single-family housing versus high-rise condominiums. **Right,** top to bottom: Joel Sanders'

Seongbuk Gate Hills residential project in Seoul: SO-IL's gallery for the Kukje art campus in Seoul; LOT-EK's APAT Openschool in Anyang.

is best for Korea," said Sanin, adding that there is increasing confidence, especially among architects, in engaging with their own history objectively and creatively.

Brant Coletta, an SOM managing director working on the Seoul Light Tower, noted that rather than building a Korean cultural identity drawn from well known historical icons or philosophy,

there is a desire to look forward and build toward a vision of what Korea could be in the future. And that, not surprisingly, is of considerable interest to architects both inside and beyond South East Asia.

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THE ARCHITECT'S NEWSPAPER MAY 18, 2011

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WEDNESDAY 18
LECTURES

Mark Foster Gage
Oculus Book Talk:
Composites, Surfaces,
and Software—High
Performance Architecture
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Matthew Bronksi
Design and
Construction Durability
6:00 p.m.
290 Atlantic Wharf
Boston
www.architects.org

EXHIBITION OPENING

Knoll Textiles,
1945–2010
The Bard Graduate
Center Gallery
18 West 86th St.
www.bgc.bard.edu

THURSDAY 19
LECTURES

Teddy Cruz
Politics of Affordable
Housing
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Samuel G. White
McKim, Mead & White
6:00 p.m.
AIANYS
52 South Pearl St.
3rd Floor
Albany, NY
www.aianys.org

Ira Giller, Patricia Calasich
Case Studies of The Villa
Maria Housing Project &
The Waldorf Hotel
7:00 p.m.
Miami Design
Preservation League
1001 Ocean Dr.
Miami Beach, FL
www.mdpl.org

EXHIBITION OPENINGS

Exhibition of Work by
Newly Elected Members
and Recipients of Honors
and Awards
American Academy of Arts
and Letters
633 West 155th St.
www.artsandletters.org

Apichatpong Weerasethakul:
Primitive
New Museum
Third Floor
235 Bowery
www.newmuseum.org

EVENTS

Gallery Night: ACE Mentoring
Program Exhibition
5:00 p.m.
The Windows on Architecture
158 Washington St.
Providence, RI
www.aia-ri.org

The Visual Language of
Herbert Matter
6:00 p.m.
swissnex Boston |
Consulate of Switzerland
420 Broadway
Cambridge, MA
www.aiga.org

Cultivating Design:
IDLNY Benefit Celebration
6:30 p.m.
InterContinental New York
Times Square
300 West 44th St.
www.idlNY.org

SUNDAY 22
LECTURE

Sean Corcoran,
Denise Wolff
Moveable Feast:
Gallery Tour
1:00 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

EXHIBITION OPENINGS

Hassan Khan,
The Hidden Location
Queens Museum of Art
Flushing Meadows
Corona Park
Queens
www.queensmuseum.org

Site-specific project
by Niyeti Chadha
Queens Museum of Art
Flushing Meadows
Corona Park
Queens
www.queensmuseum.org

EVENTS

Around Manhattan Official
NYC Architectural Tour
2:15 p.m.
Chelsea Piers (Pier 62)
West 22nd St. and
Hudson River
cfa.aiany.org

Architectural Walking Tours
of Greater Philadelphia
Time and location vary.
Philadelphia
www.preservationalliance.com

MONDAY 23

EXHIBITION CLOSING
Projects 94: Henrik Olesen
The Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 24
LECTURES

Paul Katz, Rafael Vinoly,
Leslie Robertson, Cliff
Pearson, Toru Hasegawa
Dialogues for a New Japan
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Idris Mootee, Scott Pobiner
Design Thinking for
Creativity and Business
Innovation
Harvard Club of NYC
27 West 44th St.
www.ideacouture.com

SYMPOSIUM

Designing with Web Fonts:
The Evolution of Typography
in the Digital Realm
6:30 p.m.
Microsoft New England
Research &
Development Center
One Memorial Dr.
Cambridge, MA
www.aiga.org

EXHIBITION OPENING

Flora and Fauna,
MAD about Nature
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

WEDNESDAY 25
LECTURE

Stacy Shoemaker Rauan,
John Fraser, Elle Kunnos de
Voss
Restaurant Design:
Stretching Boundaries
6:00 p.m.
The Gabarron Foundation
149 East 38th St.
www.culintro.com

EXHIBITION OPENING

GLOBAL Design NYU:
Elsewhere Envisioned
NYU Gallatin Labowitz
Main Gallery
One Washington Pl.
www.gdnyu.com

THURSDAY 26
LECTURES

Frederic Schwartz
Vadodara Airport, Gujarat,
India—Frederic Schwartz
Architects
6:00 p.m.
Superstructure Auditorium
32 Avenue of Americas
(AT&T Bldg), 13th Floor
www.siaeany.info

Jennifer Gray
Gallery Talks: Building
Collections: Recent
Acquisitions of Architecture
11:30 a.m.
The Donald B. and Catherine
C. Marron Atrium
The Museum of Modern Art
11 West 53rd St.
www.moma.org

Celebrating the 100th
Anniversary of the Stephen
A. Schwarzman Building of
The New York Public Library:
The Whys and Hows of
Neo-Historic Architecture
6:30 p.m.
Mid-Manhattan Library
455 Fifth Ave.
www.nypl.org

SYMPOSIUM

GLOBAL Design NYU:
Elsewhere Envisioned
9:30 a.m.
NYU Gallatin Labowitz
Main Gallery
One Washington Pl.
www.gdnyu.com

FILM

The Bungalows of Rockaway:
A Documentary Screening
with Jennifer Callahan and
Elizabeth Logan Harris
6:30 p.m.
The Museum Shop
Tenement Museum
108 Orchard St.
www.tenement.org

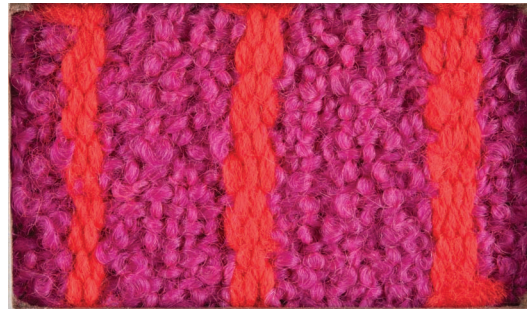
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A new show at the Bard Graduate Center (BGC) takes a comprehensive look at the history and influence of Knoll Textiles, both as a brand and a company. It also aims to bring to light the importance of textiles in relation to modern design. Curated by a multidisciplinary team (Earl Martin, associate curator at the BGC; Paul Makovsky, editorial director of *Metropolis* magazine; Angela Völker, Curator Emeritus of Textiles at Vienna's MAK; and Susan Ward, an independent textile historian) the exhibit features 175 examples of textiles, furniture, and photographs that explore the innovations, from production of materials to marketing, during the 1940s through the 1960s.



COURTESY NY PARKS DEPT

CIRCLE OF ANIMALS /ZODIAC HEADS

Pulitzer Fountain
Grand Army Plaza
60th St. & 5th Ave. (across from the Plaza Hotel)
New York
Through July 15

Manhattan's Grand Army Plaza has been overrun with a menagerie of sorts: the installation of Ai Weiwei's *Circle of Animals/Zodiac Heads*. This is the first major public exhibition in America for the Chinese artist. A modern reinterpretation of the 18th century Yuanming Yuan fountain-clock that featured 12 animals of the Chinese zodiac spouting water, this project, explores the "fake" in relation to the original sculptures (which were pillaged by French and British troops in 1860; five of the original heads are still missing). In this version, 12 oversized bronze animal heads ring the Pulitzer Fountain, each weighing approximately 800 pounds.

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Tony Smith's Fred Olsen House (1951) in Guilford, CT.

GEORFFREY GROSS

TRANSCENDENTAL HOUSING

Tomorrow's Houses: New England Modernism
Text by Alexander Gorlin, Photographs by Geoffrey Gross
Rizzoli, \$65

You could call Thoreau's cabin on Walden Pond a "machine for living in," but it might not have much to do with modernism.

"I wished to live deliberately, to front only the essential facts of life," Thoreau wrote of the spartan one-room house he designed and built for himself by hand in

1845 on 14 acres near Lincoln, Massachusetts. Confounded by existence, he was told by a good friend to go live in a hut.

This could have crossed Philip Johnson's mind when he marched down into the woods in New Canaan, Connecticut in 1945 and sited the iconic Glass House.

Accused of being a Fascist, good friends told him to get out of Manhattan.

But Johnson—New England's most famous modernist, if not Transcendentalist—spent the next 60 years shuffling the scenery on his 47 acres: moving trees, stripping forest, building hills, and ringing

his front-row view with a circus of out-buildings of his own creation. Construction as contemplation.

This would be kind of like Thoreau filling in Walden Pond, or stocking it with Chinese carp.

These two men—100 years apart in their ambitions—share an unlikely center stage in *Tomorrow's Houses: New England Modernism* with a text by Alexander Gorlin and photography by Geoffrey Gross.

With 27 houses pictured and detailed, including the Glass House, the book is a useful document of American residential modernism on the East Coast. Though it is difficult to understand in its selec-

tions: there were roughly 80 'modern' houses built in New Canaan alone, three-quarters of which still stand, ready for their close-ups. And there are also no archival photographs in the book—only those by Gross—with which to compare original intentions against what exists now after decades of ownership, renovation, or restoration.

But the document is valuable in its way: the debate over whether to preserve these structures continues. Even incomplete, it is an important step towards a catalogue.

Gorlin's introduction—a series of quick historical abridgements, including New England settlement, Puritanism, European modernism and Melville's "Moby Dick"—is a one-way love affair with the idea that 20th century residential architecture in the suburban woods or on the second-home shores of Connecticut and Massachusetts has a spiritual alignment with the Transcendentalist soul-searching of the 19th century or the Puritanism of the 17th and 18th centuries.

In his defense, he didn't come up with the idea himself. Gorlin's modernist masters, like Walter Gropius, aligned themselves in America self-consciously with the great natural essayists like Thoreau. Gropius built his own home in the same neck of the woods, a fifteen-minute walk from Walden. Philip Johnson loved to 'confess' that he was 'terribly, terribly Puritan'—as though meddlesome self-denial was the key to successful design—but it always sounded like it had more to do with how the **continued on page 18**



Photographed in Brasília (2010).

TIME LAPSE

Iwan Baan, Brasília-Chandigarh: Living with Modernity,
Cees Nooteboom, Martino Stierli, and Lars Muller (Editor)
Lars Muller Publishers, \$60.00.

Ansel Adams once wrote, "A true photograph need not be explained, nor can it be contained in words." This is what I think as I look at the work of Dutch photographer Iwan Baan.

The first thing to remember is that Iwan Baan is not an "architectural" photographer. He is a photographer who happens to shoot buildings. In 2010, he was awarded the inaugural Julius Shulman Institute Photography Award. But do not let this mislead you. What is most noticeable about his new book *Brasília-Chandigarh: Living with Modernity* is the *living* part. The architecture is eye-catching, and how could it not be since we are dealing with Oscar Niemeyer and Le Corbusier. But what pops in the photographs are the people interacting with these revolutionary and idealized modernist cities. The buildings are sometimes in shadow, sometimes obscured by blurs of people running through monsoon rains, water streaming over the lens.

But the buildings must be talked about. Look at what has happened to them. They are no longer those clean, masterful drawings. These "pure" modernist spaces of Brasília and Chandigarh **continued on page 13**

IWAN BAAN

THE ARCHITECT'S NEWSPAPER MAY 18, 2011



GEOFFREY GROSS

TRANSCENDENTAL HOUSING? continued from page 17 well-born spend their money than with asceticism.

Gorlin's hard pursuit of the equation produces a few OMG moments: "The Puritans, despite their general intolerance, did promote literacy and study through the founding of the major liberal arts institutions Harvard and Yale, which would be academic homes for many of the immigrant modern architects." (It was protest to the state of intellectualism at Harvard that provoked the Transcendentalists into being.)

Nor does he answer why New England

is left with this trove of treasure houses, or why they don't carpet more of that countryside now like dazzling foliage. Gorlin never talks money. If the American public for whom it was intended—soldiers returning from World War II, and their new families—didn't buy modernism (Gorlin blames the shelter magazines and television: the Cleavers and Ozzie and Harriet lived in cozy colonials), is that because the housing industry never gave it the hard sell? Is it unsalable? And what about all the bastard spawn and stepchildren: split-levels and ranches. Contemporary, not modern; style over substance. That sold, at the right price.

By the evidence in *Tomorrow's Houses*, modernism in New England was and is largely a rich man's game. You can tell by the number of "architect for renovation" credits in the book, and the Robert Longo's on the walls. Not the Transcendentalists' quest for stillness of spirit but the suburban hope eternal for a quiet enough place to drink. Vincent Scully enjoys telling people that the Glass House doesn't make much sense without a martini in your hand.

Perhaps the more apt use of Thoreau, as an ally, would have been as the author of "Civil Disobedience," the man described as "an individual anarchist." That call, not for no government but for better government, could have been a clarion call for American modernists: not historicism, but a new, authentic style of residential architecture, suited to time and place.

Individual anarchism would be a pretty precise summation of an architect's noblest task. It describes the best of the work in this book. **WILLIAM L. HAMILTON IS A NEW YORK-BASED DESIGN CRITIC.**



IWAN BAAN

TIME LAPSE continued from page 12 have been tamed, pleasantly overtaken by fifty and sixty years, respectively, of clever, ever-adaptable human occupation. Baan's photographs document the accumulation of use over time. It is interesting to witness how these cities have embraced and activated certain spaces, while seemingly discarding others as background to be overgrown or, say, turned into storage. At turns, these photographs evoke a sense of nostalgic abandonment, only later to confront our gaze with the density and noise of messy, informal

occupation, which is, after all, the most striking aspect of these photographs. Then there is the comfortable middle ground where the program has been fulfilled... somewhat. The school is a school. The library, a library.

I showed the book to an architect friend of mine. "They seem a little dark," he said of the images. I took another look. He was right. I thought it might be the paper it was printed on. But no, there is something intentional here. Baan would not be so careless. Then I started looking for the dark places and looking into them. There was always something hap-

pening in those areas. The architecture is in the background, catching the light. You notice the building in the sky first, but as you pull your gaze down and to the side you see the woman with the cigarette to her lips, looking to the side.

"Do you think they care?" my architect friend asked, referring to the occupants' awareness of the significance of the architecture. "I don't think so," I said. The moment I confidently blurted this out I knew I was only partly correct. They care, but they care differently from those of us who are trained by the profession to care in certain aesthetic, philosophical, and historical ways. They are also indifferent, but they are comfortable, I think. This is what Mr. Baan is showing us: they are at home and we must contend with our traveler's gaze that can be easily jarred by lives lived differently, with different terms for modernity and what it means to be modern.

GUY HORTON IS A FREQUENT CONTRIBUTOR TO AN AND OTHER DESIGN PUBLICATIONS.

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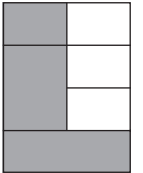
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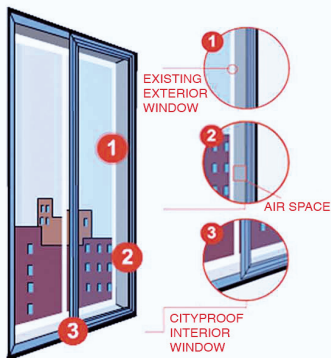
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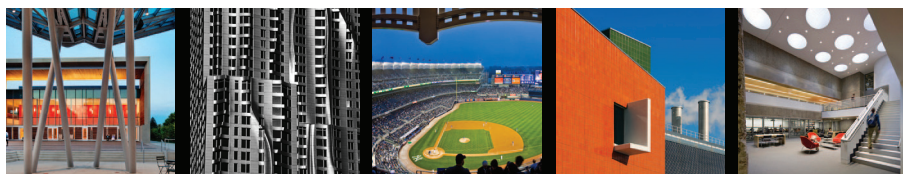
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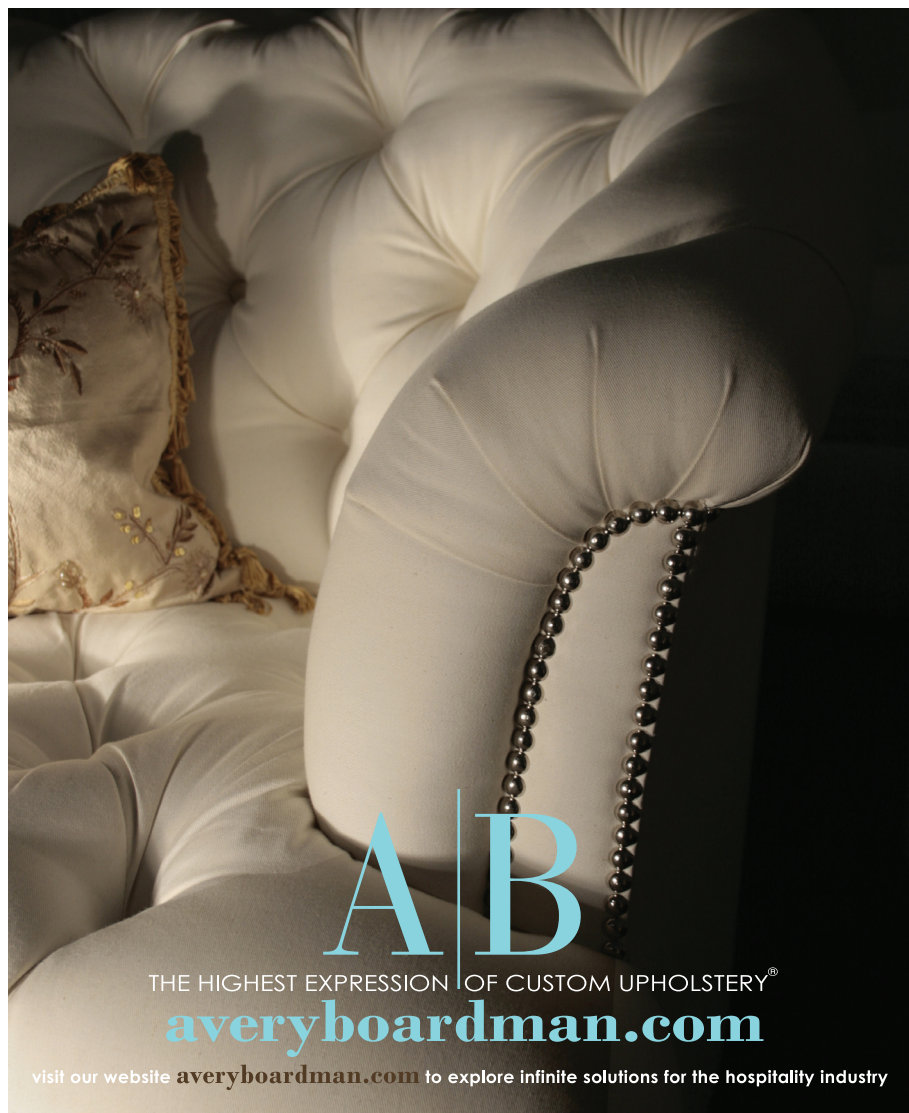
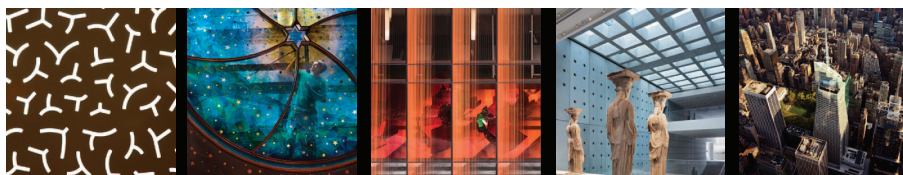
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Origin Myths in Architecture

The Bronx Museum of the Arts will hold a two-day conference in October on Latin American architecture and art practices from 1929 to 2011. More to the point, panelists will be discussing the intricate interactions between these disciplines within a critical theory of peripheral and marginalized culture.

In 1962, the Dutch architect Aldo van Eyck wrote: "Western civilization habitually identifies itself with civilization as such on the pontifical assumption that what is not like it is a deviation, less advanced, primitive, or, at best, exotically interesting at a safe distance." Even Kenneth Frampton's essay "Towards Critical Regionalism: Six Points for an Architecture of Resistance" reinforces the notion of center and periphery. In his essay almost all examples of architecture are taken from Northern Europe. Frampton's essay argues for the kind of public space generated by dense urban form against the prevalence of the contemporary industrialized societies and the pseudo-public realms generated by megastructures in housing, hotels, or shopping centers.

Now we live in a modified form of McLuhan's "Global Village," and access to information has made the idea of periphery obsolete. Yet the center continues to monopolize the publicity and production of culture. During the last ten years, the longstanding strength of local culture has been subverted into an opportunity for global architects to acquire new markets. The Bilbao Museum is perhaps the first example of this new form of globalization. The City of Culture, a monumental

work still unfinished overlooking the medieval city of Santiago, Spain by Eisenman Architects is a project exemplary of its last phase. In 2008 the economic collapse of the American and European markets largely put an end to this cultural phenomenon in Europe.

A global process of modernity claims a singular universality and also advocates a rupture with the past as a necessary step toward achieving the modern. The schism created by World War II in Europe and North America interrupted the culture of art and architecture that was so fecund in the early part of the century. As early as 1929, modern European culture could be represented by two iconic works: Villa Savoye by Le Corbusier, and The Barcelona Pavilion by Mies van der Rohe. These two works of architecture already present contradictory theories of modernism. Corbus posits a rational system of free plan construction within a hermetic envelope and a predetermined geometric system interrupted by a vertical promenade in section. While Mies uses an open scheme of platforms and free standing walls made of precious materials that does not distinguish between interior and exterior spaces and points to a system that he would later call "universal space." Modernism even at its inception was multivalent and not the reductive Modern International Style publicized and promoted by Phillip Johnson through the exhibitions and publications at the Museum of Modern Art in New York.

South of the border, architecture has been classified as exotic

and peripheral by the canonic historical texts of art or architecture written mostly by English or American authors who inevitably include a reference to the work of Niemeyer or Villanueva. These works are included as interesting variations on the original European object. Most historians now acknowledge that the South had a fundamental role in the formation of new modernisms in art and architecture as Europe and North America were engaged in war production and propaganda. The extraordinary diversity of modern architecture built in Brazil alone in the forties by Gregori Warchavchik, Lucio Costa, Flavio de Carvalho, Lina Bo Bardi, M. Roberto, Oscar Niemeyer, Alffonso Reidy, Jorge Moreira, and Bernard Rudofsky is a testament to the effervescence of this modern culture.

By 1936, what we might call the golden era of modern Latin American architecture made it possible to look at the three hundred year old colonial cities with new eyes. Now, to politicians, how to engage modernity became a practical problem to solve. The discussion centered on the "immediate tomorrow." The concept of time was transformed; this would result in the large-scale transformation of the vibrant metropolises of Latin America and the Caribbean. Today modernity in this enormous territory is no longer the "immediate tomorrow." The modern city is still incomplete: an urban landscape of inconclusive superimpositions, mistranslations, and mistaken strategies on successively larger scales.

Is it now possible to establish a

Covered plaza at the Universidad Central de Venezuela by Carlos Raul Villanueva (1954).

modernity that is multifocal—one that does not need to negate the regional? Can we have a future without the subaltern? What art, architecture and literature now being produced in Caracas, Rio de Janeiro, Brasilia, Sao Paulo, Buenos Aires, Montevideo, Habana, and Ciudad de México speaks to a modernism that is multivalent? To what extent were these cities the location of an international movement that incorporated avant-garde art and architecture within the heart of the city? These are some of the questions that will be addressed at the October conference.

We are just now beginning to understand the significance and scope of this period and the substantial list of artists and architects who were previously unknown in the standard texts. We will look at the city from the point of view of the citizen and how architecture cannot be separate from the people that inhabit public and private spaces whether made by architects or not. Some terms taken from Homi K. Bhabha, Edward Said, and Vilem Flusser such as "ambivalence," "hybridization," "cultural difference," and 'the construction of cultural identities' will be used to reveal the intrinsic contradictions of the contemporary architectural discourse in order to open a path towards a new discourse that is inclusive of the architectural other.

The Bronx Museum conference will investigate art practices in Latin America that did not follow the standard pedagogy of the art schools. Artists were often also students of architecture during of the golden period of 1929–1960. Latin American architects during this period were themselves influenced by art practices from Europe in the '20s and '30s. Carlos Raul Villanueva was living in Paris in 1937 studying at the Institut d'Urbanisme and was the co-designer with Luis Malaussena of the Venezuelan Pavilion on the Trocadero that won the "Diplome de Gran Prix" at the Paris Exhibition. Villanueva writes about his visit to the pavilion designed by Josep Lluís Sert and Luis Lacasa and built by the Republican loyalist government in exile.

The indelible first impressions that Villanueva collected included Pablo Picasso's *Guernica*, the poetry of Paul Eluard, Joan Miro's large canvas of an upraised arm and clenched fist, Alexander

Calder's mercury fountain and mobile painted red to symbolize the Spanish Republic, and finally the documentary films shown almost continuously in the auditorium, *Madrid '36* by Luis Buñuel and *Spanish Earth* by Joris Ivens and Ernest Hemingway that graphically depicted the suffering of the Spanish people during the civil war.

This encounter was fundamental to Villanueva's identity as a modern architect following a period of 15 years as an eclectic designer in Venezuela. At Hotel Luteria on Boulevard Raspail, he would sometimes entertain his fellow Venezuelan artists Jesus Soto, Carlos Cruz-Diez and Narciso Deboung. Also on the scene were such other artists, poets, and intellectuals as Dominique Vincent, Leon Joseph Madeline, Jacques Lambert, Paul Lester Wiener, Maurice Rotival, Cesar Vallejo, Antonin Artaud, Juan Larrea, Vladimir Mayakovszky, Julio Galvez, Max Jimenez, Juan Gris, Vicente Huidobro, José Bergamin, Rafael Alberti, Federico Garcia Lorca, Andre Malraux, Louis Aragon, and Waldo Frank. Later during the '50s and '60s, the expatriate Latin American artists living in Paris such as Lygia Clark, Julio Le Parc, Alejandro Otero, Helio Oiticica, Lucio Fontana, Carlos Cruz Diez, Jesus Soto, and Cesar Vallejo were all indebted to the architecture that they saw being built in Venezuela, Peru, Mexico, Cuba, Argentina, Uruguay, and Brazil in the '40s and '50s.

If Paul Ricoeur, Kenneth Frampton, and Alexander Tzonis' advocacy for a "Critical Regionalism" was ultimately very Euro-centric, their method of discourse opens the way for dispelling longstanding bias and beginning a more complex discussion of modernism not only incorporating the very important work of Alvar Aalto and Jorn Utzon but forming a more "Atlantic" and "Caribbean" view of American architecture. In 1928 the poet Oswald de Andrade in his "Manifesto Antropofago" advocated a "metaphorical cannibalism" as a defense against cultural colonialism. This vast territory called "Latin America" has been building art and architecture for the past four centuries and it is time to analyze what makes this modern art and architecture unique.

CARLOS BRILLEMBOURG IS A NEW YORK-BASED ARCHITECT; EDITOR-AT-LARGE FOR BOMB MAGAZINE, AND EDITOR OF LATIN AMERICAN ARCHITECTURE 1929-1960: CONTEMPORARY REFLECTIONS (MONACELLI PRESS, 2004).

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